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# PIANOS

## DR. DVOŘAK TALKS.

The following interview with Dr. Anton Dvorak, which appeared in the *Herold*, is full of interest to the musical profession. Dr. Dvorak observed:

"I think I will renew my contract," said the Doctor. "I like the American people, and if they are satisfied with me I will stay. The work is hard and progress is slow, but I have great faith that we are building sure foundations. In the education of musicians sound results are not reached very rapidly."

"The prizes offered by the Conservatory for composition this year have already borne fruit. Among the compositions already received are a really good symphony and string quartet. Some of the other compositions also show remarkable merit. Among our pupils the little children display surprising talent. It is a joy to hear their work. These tiny Americans who intend to make music their profession are of great importance. Some of them are only seven and eight years old. The class of colored people is another hopeful feature. We have found many splendid voices. The sopranos are especially good. The colored people seem to have a special love for music. They are so enthusiastic, and at the same time so modest and respectful. I am really fond of working with them. In time they will surpass everybody."

## HOPEFUL PROSPECTS OF OPERA.

"Those who are doubtful about English opera by English singers can take heart, for there is plenty of evidence that it will not be long before grand opera can be produced in this country without the aid of foreign singers. The last opera class examinations were very satisfactory."

"As for the composition class, of which I have immediate charge, we have worked very hard during the whole year, and have produced a number of creditable compositions. Mr. Shelley wrote an overture, an orchestra suite and a cantata; Mr. M. Arnold Strathotte wrote plantation dances for the orchestra, and a dramatic overture; Mr. Goldmark wrote a trio for the piano, violin and cello in D minor; Mr. Loomis wrote a sonata for violin and piano; and Mr. Kinney wrote songs and a sonata for violin and piano. I am still keeping before the minds of my young composers the fact that the negro melodies of America offer a splendid foundation, that the country is full of rich and varied themes, songs of the people. The idea of an American school of music is never to be lost sight of."

"Yes, there is much to encourage me in my labors. The orchestra class of 45 active members shows surprising progress. We have added several colored students. In our concerts the orchestra has rendered Schubert's symphonies in B and C, Volkmann's serenade for strings, Weber's "Frieschütz" overture, and Beethoven's C minor piano concerto played by Miss Bertha Visanska. In addition to the Conservatory concerts, the orchestra may give a se-

ries in the New England States. We shall play only classical music; Bach, Beethoven, Mozart and Schubert will be represented, and of the last two our selections will be such as have seldom or never been heard in this country. Besides these we shall make a feature of the works of Cherubini and Volkmann."

"You can see why it is that I am hopeful. Americans should think it a high privilege to assist in making the musical art prosper in their own land."

"I have not heard much church music in America, but I intend to," said Dr. Dvorak. "Once I went to St. Patrick's Cathedral in Fifth avenue and listened to a mass by Mozart. The singing was very good, but I was greatly disappointed to find that the orchestra was not used sufficiently to give Mozart's masses without an orchestra unless their great beauty is to be sacrificed. The trouble is that the orchestra is not used sufficiently in churches because of the great expense. For that reason composers do not now write their greatest religious compositions for churches. My 'Glahn Mater' was not given in Prague because the Archbishop thought it would cost too much, and because it was too elaborate."

"There is the difficulty. The churches are spending less and less upon music, or rather the wages of musicians are so high that even rich churches can rarely afford to have orchestras. So we miss some of the noblest music that men have written. In Germany they say that Mozart never knew how to compose church music; but that is simply because the Germans, being Protestants, do not like to have orchestras in their churches, and therefore cannot get the real effect of Mozart's compositions. The Germans look upon Bach as the one really great church composer. I do not agree with them that Mozart lacks grandeur and dignity. If they would use orchestras in their churches they would soon change their opinion."

## TRIVIAL CHURCH MUSIC.

"I went into another fine Catholic church in New York recently and heard congregational singing by school children. They sang to waltz time. I was astounded to hear trivial and vulgar music in such a splendid building during a religious ceremony. Then the organist capped the climax by playing a lively march. I cannot understand the spirit of people who mix up that sort of music with divine worship."

It is curious to notice how earnest Dr. Dvorak grows when he speaks of religion. He is a devout Christian, and regards the church as the guardian of the arts.

"Speaking of congregational singing, Doctor," I said, "do you think it is a thing to be encouraged?" "That is a hard question to answer. The German congregations in America do not sing. But in my country the congregations do sing, and the effect is very often beautiful."

"Do you think that the right kind of music helps one to get into a mood for divine worship?"

"Oh, yes; certainly."

"Well, is one more likely to be moved by religious music when listening to it than when taking part in it?"

"That depends somewhat on the music, and on the kind of people who are in the congregation."

"I ask you for your opinion as a musician. What is the result of your observation?"

"I am inclined to believe that a congregation which sings is more apt to be stirred emotionally than a congregation which simply listens to singing, but I would not like to express myself too strongly on this point. You raise an interesting point that I have not given much thought to. While I was in the village of Spillville, in Iowa, this summer I had a touching experience. You know that Spillville is a Bohemian settlement, and all the farms round about the country there are owned by Bohemians. They are simple, hard-working, sincere, God-fearing people, very much in love with America and very fond of the fertile western country. They gave me a hearty welcome everywhere. On Sunday I went to the little Catholic church and played the organ. Without knowing why I did it, I unconsciously began to play an old Bohemian hymn that I used to play 40 years ago when I was a boy. The whole congregation joined in and sang it in such a way that I shed tears. It was a simple song—"Doe Prad Teon Velornost," in plain English, "O Lord, We kneel Before Thy Sublimity." After the service the old women came up to me and thanked me for the dear old melody."

## ORGAN AND CHOIR.

"But, speaking once more of church music, I find that the tendency in churches is to combine the choir and the organ. That presents a great difficulty to composers. I can write for the organ or for the choir, but I cannot write satisfactory music for the organ and choir combined. The organ is a perfect instrument for preludes, interludes, and postludes, but I do not know of a good instrument to accompany voices. It would be far better to have vocal music without any accompaniment whatever. In the great Roman cathedrals the choirs sing without accompaniment. To my mind the effect is very imposing. I like it very much, it is dignified and impressive."

Musicians in the United States Navy are a fairly well paid class of enlisted men. Only flagships have a band, but something in the way of official music is provided on board of all ships. Bandmasters receive \$5 per month, first musicians \$36, musicians of the first class \$32, second class \$30, drummers \$13 to \$20. The members of the Marine Band, by provision of an act of Congress, now almost 40 years in operation, receive, in addition to their pay, an allowance of \$4 per month for playing at the White House.

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February, 1894.

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Vol. 17—No. 2.

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## THREE PIANO CONCERTS.

Mr. Charles Kunkel announces three piano concerts to be given at the Delmar Avenue Baptist Church, N. W. Cor. Delmar and Vendelon avenues (old st.) Tuesday evening, February 6th, 1894; Tuesday evening, March 6th, 1894; Tuesday evening, April 3rd, 1894, at 8:15 o'clock. The programmes will be of the most interesting and varied type, and will offer the choicest works of the old and new masters. Three evenings of thorough enjoyment can be spent by lovers of music in attending these concerts. To students of music they will prove especially valuable and educative, and promote in them a greater love for their work.

The price of tickets for single concerts is 50 cents each; tickets admitting to the three concerts, \$1.00 each. Tickets can be obtained at all the leading music stores or at the door on the evenings of the concerts.

Programme of the first concert, Tuesday, February 6th, 1894, 8:15 p.m.:

I. Beethoven, Ludwig van—Sonata in C major, Op. 2, No. 3; a. Allegro con Crio; b. Adagio; c. Scherzo; d. Allegro Assai.  
II. Kottcher, Wieniaski—Kivaski, 2nd Mazurka in A minor, for the violin, by Henri Wieniaski, transcribed for the piano by Eugene Kottcher.  
Fuchs, Robert—And. e. Silent Love (Süßle Liebe), in E Flat major, 1st Danse Hongroise (Hungarian Dance), in G minor.

III. Moszkowski, M.—Reveil d'Amour, Valse (Love's Awakening), Melchotte, Claude—5, Trust in God, Religious Meditation, introducing Martin Luther's immortal choral, "A strong fortress is our God." Kunkel, Charles—d. Old Folk at Home, concert paraphrase on Stephen C. Foster's popular melody.

IV. Liszt, Franz—Ungarische Fantasia, one of Liszt's greatest concertos for the piano, with orchestral accompaniment, which was the outcome of his 14th rhapsody. A combination has been made that presents all the beauties of the Hungarian fantasia and the 14th rhapsody without the assistance of an orchestra, thus making it the most wonderful and effective of all of Liszt's rhapsody concertos.

## CHARLES KUNKEL.

The picture gracing this page is that of Charles Kunkel, whose fame as a pianist and composer has spread throughout the world.

His most recent work, "Kunkel's Piano Pedal Method," is sufficient in itself to have brought him the lasting gratitude of generations present and to come. The importance of the work was instantly recognized by the World's greatest masters, and praised by them in unmeasured terms. The teachers of the country are fast taking it up and introducing it into their classes as a text book.



Mr. Kunkel has just published a concert paraphrase on the popular melody, "Old Folk at Home," by Stephen C. Foster, which is the best ever written, and appears in the current number of the REVIEW. Some of Mr. Kunkel's piano pieces have reached editions running far into the thousands, notably the Alpine Storm, Southern Jollifications, Humoresque, Vive la Republique, etc.

Mr. Kunkel's entire life has been one of indefatigable work, and he has built up a catalogue of music to which he can point with just pride. No other catalogue in this country has proved of such invaluable assistance to the teacher and student of music. His efforts in the advancement of music and young musicians cannot be overestimated.

Throughout his notable career Mr. Kunkel has been ably seconded by his estimable wife, whose excellence and rare attainments have endeared her to a host of friends.

Faderowski will return to this country next November under the management of C. F. Trethar and will begin his season in San Francisco.

## CHORAL SYMPHONY SOCIETY.

The Choral Symphony Society gave its second concert of the season at Music Hall on the 18th ult. The orchestra rendered Brahms's Symphony, No. 2, in D, Handel's Largo and Tschakowsky's March, Solenne. Mr. Friedheim, of Boston, played Liszt's Concerto in E major, with orchestral accompaniment, and Schubert's Mephisto Waltz and Erl King-mend. The principal novelty was Brahms's symphony, which was well received; the work of the orchestra was satisfactory. Mr. Friedheim's rendition was very artistic, abounding in beautiful color and effect, but fell short of actual greatness. In the accompaniment to the Liszt Concerto, played by Mr. Friedheim, the orchestra was scarcely satisfactory.

The next concert takes place Feb. 15th, and will present Gounod's Mass Solenne and miscellaneous selections for solo, chorus, and orchestra. Those who wish to subscribe to the balance of the season of six concerts can apply to A. D. Cunningham, secretary, room 507, No. 421 Olive street.

## THE GERMAN STAGE.

It must be said to the credit of the new director of the Germania Theatre, Mr. Alexander Wurster, that he has so far safely conducted Thespis's cart over the rocky road of difficulties to a gratifying success. During the first half of the season of 1893-94, the most obstinate financial troubles had to be overcome. When even the managers of English theatres in this city complained continually of poor attendance, it was scarcely to be expected that the Germania Theatre would fare better. At last, however, matters have improved with the coming of the new year, and patronage is increasing.

In consideration of the state of financial affairs, the rent of the theatre has been reduced \$3,000 to the lessee by the German Dramatic Association.

For the coming months, that list the second half of the season, several attractions have been announced. On the 29th of January the engagement of Miss Elsa Nilsson begins. This star, who was most favorably received in Chicago as well as in Milwaukee, will appear here for eight nights. The following repertoire has been arranged: "The Last Letter," "Frou-Frou," "Vicoms de Letorieres," "The Wild Chase," "The Old Song," "Eva," etc. Before the close of the season the great favorite of the St. Louis German public, the famous tragedienne Theresia Leithner, of New York, will probably charm the audience with her masterly renditions. Negotiations are now pending.

## MARTEAU CONCERT.

One of the very enjoyable concerts of the season was given by Henri Marteau, the violinist, at Music Hall on the 26th ult. Mr. Marteau's playing proved to be a wonderful violinist—an artist in every sense of the word. He was twice recalled after each number and responded with pleasure. The other members of the orchestra were second with great favor. Mme. Rosa Linde distinguished herself through her splendid singing.

Fanny Bloomfield-Zeissler's many friends will regret to hear that the mental train attending her Viennese appearance has completely prostrated her, and all her engagements for an indefinite period have been cancelled.

Miss Trenchery, of Alton, gave a very creditable class concert at the Unitarian Church there. A select audience was treated to pleasing and well-rendered vocal and instrumental numbers by the pupils of Miss Trenchery. An enterprising feature of the programme was entitled "Reminiscences of the World's Fair." Miss Trenchery was complimented on the splendid showing of her pupils by the local press.

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King Oscar, of Sweden, himself an excellent musician and performer, has composed an ode to memory of the late M. Gonnard. Church music in Sweden owes much to the King. Before Prince Oscar came to the throne he introduced modern music into the Lutheran service. Previous to this only chanting was permitted in the liturgy, with the occasional singing of a hymn.

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# OLD FOLKS AT HOME.

*Paraphrase de Concert.*

Charles Kunkel.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Moderato. ♩ = 88.

*mf*

*cresc.*

*molto cresc. e accel.*

*ff*

*acc.*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

1518 - 11

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*cantabile* *rit.* *a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*rit.* *a tempo.* *a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*rit.* *rit.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*rit.* *molto rit.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*marcato la melodia.*

la accompagnamento leggero.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line (soprano) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a grand staff (treble and bass clefs) and a key signature of one sharp. The score includes a first ending bracketed section and a second ending bracketed section. The tempo is marked "Allegretto". The score is for piano, indicated by the "Ped." (Pedal) markings.

First system of musical notation. Treble and bass staves. Treble staff has a long melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff has a supporting line with slurs and fingerings (2, 1, 2, 1). Pedal markings: Ped. (first), Ped. (second), Ped. (third).

Second system of musical notation. Treble and bass staves. Treble staff has a long melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with slurs and fingerings (2, 1, 2, 1). Pedal markings: Ped. (first), Ped. (second).

Third system of musical notation. Treble and bass staves. Treble staff has a long melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff has a supporting line with slurs and fingerings (2, 1, 2, 1). Pedal markings: Ped. (first), Ped. (second), Ped. (third).

Fourth system of musical notation. Treble and bass staves. Treble staff has a long melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff has a supporting line with slurs and fingerings (2, 1, 2, 1). Pedal markings: Ped. (first), Ped. (second), Ped. (third), Ped. (fourth), Ped. (fifth).

Fifth system of musical notation. Treble and bass staves. Treble staff has a long melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff has a supporting line with slurs and fingerings (2, 1, 2, 1). Pedal markings: Ped. (first), Ped. (second), Ped. (third), Ped. (fourth), Ped. (fifth).



First system of the musical score. The right hand features a melodic line with triplets and sixteenth notes, while the left hand provides a steady bass accompaniment. Pedal points are indicated below the bass staff.

Second system of the musical score. The right hand continues the melodic development with a long, flowing line. The left hand has a more active bass line. Pedal points are marked at the beginning and end of the system.

Third system of the musical score. This system shows a continuation of the melodic and harmonic themes. Pedal points are indicated at the start and middle of the system.

Fourth system of the musical score. The right hand's melody is highly ornamented with many sixteenth notes. The left hand has a simple bass line. Pedal points are marked throughout the system.

Fifth system of the musical score. The right hand features a long, continuous melodic line. The left hand has a simple bass line. Pedal points are marked at the beginning and end of the system.

*del. ass. mo.*

*pp*

Ped. \* Ped. \* P \* P \* P \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* P \* P \* P \* Ped.

\* Ped. \* P \* P \* P \* Ped. \* Ped. \* Ped.

*IN.* *mf*

\* Ped. \* P \* P \* Ped. \* Ped. \* Ped.

or thus:

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

First system of a piano piece. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays chords and single notes. Pedal markings are indicated by star symbols.

☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped.

Second system of the piano piece. The right hand continues the arpeggiated pattern. The left hand has some rests. Pedal markings are indicated by star symbols.

☆ Ped. ☆ P ☆ P ☆ P ☆ Ped. ☆ Ped. ☆ Ped.

Third system of the piano piece. The right hand has a section marked '1.' with a trill-like figure. The left hand continues its pattern. Pedal markings are indicated by star symbols.

☆ Ped. ☆ P ☆ P ☆ Ped.

or thus:

Fourth system of the piano piece. The right hand continues the arpeggiated pattern. The left hand has some rests. Pedal markings are indicated by star symbols.

☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped.



## 11

C.F.P.S.C.

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

1518 - 11

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment with slurs. The system includes dynamic markings *f* and *cresc.*, and pedal point instructions labeled "Ped." with a star symbol.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment with slurs and accents. The system includes dynamic markings *ff* and *f*, and pedal point instructions labeled "Ped." with a star symbol.

Third system of musical notation. The treble clef staff features a more active melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment with slurs. The system includes dynamic markings *ff* and *f*, and pedal point instructions labeled "Ped." with a star symbol. The tempo marking *Grandioso.* is present above the staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment with slurs. The system includes pedal point instructions labeled "Ped." with a star symbol.

or thus: 

*ff* *molto cresc.*

*Ped.*  *Ped.*  *Ped.*  *Ped.* 

*strepitoso.*






*ff*

*Ped.*  *Ped.*  *Ped.* 

*ff*

*Ped.*  *Ped.*  *Ped.*  *Ped.* 

*ff*

*Ped.*  *Ped.*  *Ped.*  *Ped.*  *Ped.* 

# **LIGHT AT HEART.** LEICHTER SINN.

13

Vivace. ♩ - 92 to 126.

12.

**FINALE.**

Repeat from beginning to ♩ then close with Finale.



# BUTTERFLY GALOP.

GALOP CAPRICE.

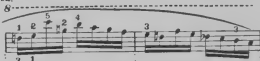
Vivace ♩ - 138.

Claude Melnotte.

The musical score is written for piano and bass. It begins with a piano introduction marked 'Ped.' and 'f'. The first system is marked 'Vivace' and '138'. The second system is marked 'Scherzando' and includes a 'Ped.' marking. The third and fourth systems continue the piece with various dynamics and a final 'Ped.' marking. The score includes numerous fingerings, slurs, and a 'Ped.' marking at the end of the first system.

1517 - 7

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1. *Scherzando.*

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6 Con fuoco.

First system of the musical score for 'Con fuoco.' It consists of a grand staff with a treble and bass clef. The music is in 2/4 time. The bass line features a steady eighth-note accompaniment. The treble line has chords and single notes. Pedal markings (Ped.) are placed below the bass line at the beginning and after several measures. A dynamic marking of *f* (forte) is present at the start.

Second system of the musical score. It continues the piece with similar accompaniment. The treble line includes some sixteenth-note passages. Pedal markings are used throughout. A *cres.* (crescendo) marking appears in the treble line towards the end of the system.

Third system of the musical score. The accompaniment remains consistent. The treble line features more complex chordal structures. Pedal markings are present. A *f* (forte) marking is at the beginning.

Fourth system of the musical score. This system includes more intricate sixteenth-note passages in the treble line. Pedal markings are used. A *cres.* marking is present, followed by a *ff* (fortissimo) marking at the end of the system.

Grazioso.

Fifth system of the musical score, marked 'Grazioso.' The tempo and mood change. The music is in 3/4 time. The bass line is simpler, with a steady eighth-note accompaniment. The treble line features more melodic and flowing passages. Pedal markings are used. A *dolce.* (dolce) marking is present in the treble line.

First system of musical notation, measures 1-5. Treble and bass staves with various fingerings and pedaling.

Second system of musical notation, measures 6-10. Treble and bass staves with various fingerings and pedaling.

Third system of musical notation, measures 11-15. Treble and bass staves with various fingerings and pedaling.

Fourth system of musical notation, measures 16-20. Treble and bass staves with various fingerings and pedaling.

Fifth system of musical notation, measures 21-25. Treble and bass staves with various fingerings and pedaling.

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of three flats. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment. Pedal markings are present below the left hand.

Second system of musical notation, measures 5-8. Measures 5-7 continue the previous texture. Measure 8 features a *cres.* (crescendo) marking and more complex right-hand figures. Pedal markings are present.

Third system of musical notation, measures 9-12. Measures 9-11 feature rapid sixteenth-note passages in both hands, with a *f* (forte) dynamic. Measure 12 returns to a simpler texture with a *ff* (fortissimo) dynamic. Pedal markings are present.

Fourth system of musical notation, measures 13-16. The section is marked *Scherzando.* The right hand plays chords, and the left hand plays a steady eighth-note accompaniment. Pedal markings are present.

Fifth system of musical notation, measures 17-20. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment. Pedal markings are present.

Sixth system of musical notation, measures 21-24. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment. Pedal markings are present. The system concludes with the marking *Per 517-7*.

Ped.

Ped.

Con fuoco.

Ped. \*

Ped. \*

Ped. \*

1517-7

Ped. \*

# ELLA'S FAVORITE GALOP.

Carl Sidus Op. 102.

Vivo  $\text{♩} = 88$ .

Secondo.

The musical score is written for piano in 2/4 time. It begins with a tempo marking of 'Vivo' and a metronome indication of 88 beats per minute. The key signature has one flat (B-flat). The score is divided into four systems. The first system is marked 'Secondo.' and contains two measures of music. The second system contains four measures. The third system contains six measures. The fourth system contains four measures, ending with a first and second ending bracket. Dynamic markings include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *fz* (forzando). Pedal markings are indicated by a 'Ped.' symbol with a star. Fingerings are indicated by numbers 1 through 5 above the notes.



# ELLA'S FAVORITE GALOP.

3

Viv.  $\text{♩} = 88$ .

Primo.

Carl Sidus Op. 102.

The musical score is written for a single melodic line (Primo) in 2/4 time, marked 'Viv.' with a tempo of 88 beats per minute. The piece is titled 'Ella's Favorite Galop' by Carl Sidus, Op. 102. The score consists of five systems of music. The first system begins with a forte (f) dynamic and a piano (p) section. The second system alternates between forte (f) and piano (p) dynamics, with 'Ped.' (pedal) markings. The third system includes mezzo-forte (mf) and fortissimo (ff) dynamics, also with 'Ped.' markings. The fourth system features a forte (f) section. The fifth system concludes with a forte (f) section and repeat signs. The score includes numerous fingerings, slurs, and articulation marks.

## Secondo.

First system of musical notation. The right hand (treble clef) features a melody with four-measure rests and eighth-note patterns. The left hand (bass clef) provides a steady eighth-note accompaniment. Dynamics include *f* (forte) and *pp* (pianissimo). A pedal point is indicated with "Ped." and a star symbol.

Second system of musical notation. The right hand continues the melodic line with various articulations. The left hand maintains the eighth-note accompaniment. Dynamics include *f* (forte) and *pp* (pianissimo).

Third system of musical notation. The right hand includes a melodic line with a trill and a section marked "or 1". The left hand continues the accompaniment. Dynamics include *mf cres.* (mezzo-forte crescendo), *cen.* (crescendo), *do* (diminuendo), and *f* (forte).

Fourth system of musical notation. The right hand includes a melodic line with a trill and a section marked "or 1". The left hand continues the accompaniment. Dynamics include *mf cres.* (mezzo-forte crescendo), *cen.* (crescendo), *do* (diminuendo), and *f* (forte). The system concludes with a first ending bracket labeled "1." and a second ending bracket labeled "2.".

Primo.

First system of musical notation. Treble and bass staves. Dynamics: *f*, *p*. Pedal marking: *Ped.* with a double bar line and a fermata. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation. Treble and bass staves. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *mf*, *cres.*, *cen.*. First and second endings are marked with "1." and "2.". Fingerings are indicated by numbers 1-5 above notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*, *cres.*. A dotted line with the number "8" connects the start of this system to the start of the fifth system. The word "do" is written above the treble staff. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*. First and second endings are marked with "1." and "2.". The word "do" is written above the treble staff. Fingerings are indicated by numbers 1-5 above notes.

6

Secondo.

*f*

*p*

*f*

Pvd.

The musical score for 'The Swan' by Maurice Strakosky is presented in a single system. The right hand plays a melody in G major, characterized by a series of eighth-note figures and a final half-note cadence. The left hand provides a simple accompaniment of eighth notes. The score includes dynamic markings of piano (p) and forte (f), and articulation marks such as accents (acc) and pedaling (Ped.). The tempo is marked 'Moderato'.

Primo.

First system of musical notation. Treble and bass staves. Treble staff features triplets and sixteenth notes. Bass staff features eighth notes. Dynamics include *f* and *p*. A first ending bracket is present.

Second system of musical notation. Treble and bass staves. Treble staff features triplets and sixteenth notes. Bass staff features eighth notes. Dynamics include *f* and *p*. Pedal markings are present.

Third system of musical notation. Treble and bass staves. Treble staff features triplets and sixteenth notes. Bass staff features eighth notes. Dynamics include *f*, *mf*, and *fz*. Pedal markings are present. First and second endings are indicated.

Fourth system of musical notation. Treble and bass staves. Treble staff features triplets and sixteenth notes. Bass staff features eighth notes. Dynamics include *f*.

Fifth system of musical notation. Treble and bass staves. Treble staff features triplets and sixteenth notes. Bass staff features eighth notes. Dynamics include *f* and *ff*. Pedal markings are present.

# STUDY XIV.

Theme and Variation.  
Choral in Four Part Harmony. (Greenville.)

## THEME.

Jean Jacques Rousseau, 1712-1778.

Slow.

The musical score for the 'THEME' is presented in three systems. Each system contains a treble and bass staff. The first system includes a 'Pedal.' line with a half note F. The second and third systems also include 'Pedal.' lines. Fingerings are indicated by numbers 1-5. Dynamics include 'p' (piano) and 'A' (accents).

At A the pedal is used to sustain the quarter note F for both the right and left hands; if used otherwise the harmony will sound incomplete.

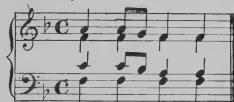
If the tempo were taken fast the following pedaling could be used for the first two quarters of the first measure, instead of the one noted, as the passing notes, G for the soprano, and B flat for the tenor, would be of such short duration as to make the dissonance scarcely perceptible; in slow time, it is, however, inadmissible.

Example.

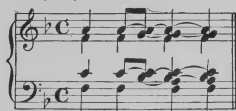
The 'Example' shows an alternative pedaling for the first two quarters of the first measure. It features a treble and bass staff with notes G and B-flat in the tenor and soprano parts respectively. Below the staves is a 'Pedal.' line with a half note F.

Most players for want of requisite knowledge of harmony would indulge in the faulty pedaling, overlooking the G and B flat foreign to the triad F, A, C, as in Example I., producing the effect as if written according to Example II., which is scarcely less harsh than the striking of all the notes written together, as in Example III.

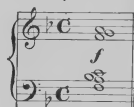
Example I.



Example II.

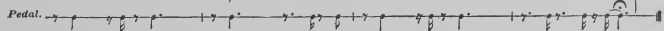
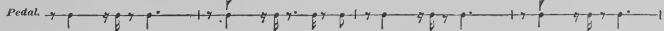
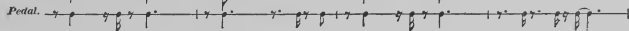


Example III.



## STUDY XV.

### VARIATION.



# STUDY XVI.

Theme and Variation.

Choral in Four Part Harmony. (Adeste Fideles, Portuguese Hymn.)

## THEME.

Slow.

Anonymous.

First system of piano and pedal parts for the Theme. The piano part features a melody in the right hand and harmonic support in the left hand. The pedal part provides a continuous bass line.

Second system of piano and pedal parts. The piano part continues the melody and harmony. The pedal part maintains the bass line.

Third system of piano and pedal parts. The piano part concludes the theme. The pedal part provides a final bass line.

# STUDY XVII.

## VARIATION.

Slow.

First system of piano and pedal parts for the Variation. The piano part features a more complex melody in the right hand with slurs and ties. The pedal part provides a continuous bass line.



8

*Pedal.*

*Pedal.*

*Pedal.*

8

*Pedal.*

**BUTTERFLIES.****SCHMETTERLINGE.**

Notes marked with an arrow (^) must be struck from the wrist.

Allegro moderato. ♩ - 108 to - 144.

Carl Sidus. Op. 501.

1. *leggero.*

*FINE.*

*Pod.*

*cres.*

*dimin.*

## 3

Allegretto.  $\text{♩}$  - 60 to  $\text{♩}$  - 88.

The musical score for "The Song of the Lark" is written for piano. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The score consists of 16 measures. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also performance markings like "S." and "C.F.P.".

A musical score for the song 'The Rose Tree'. It features a piano introduction and two verses of music. The score is written for piano with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'Moderato'. The piano introduction consists of a series of chords and arpeggios. Verse 1 starts with a treble clef and a bass clef, with the melody in the treble and the accompaniment in the bass. Verse 2 is similar but includes a key signature change to two flats (B-flat and E-flat) in the second measure. The score includes fingerings and articulation marks.

Musical score for "The Little Boat" (No. 100). The score is in 2/4 time and consists of two systems. The first system has a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with a "dimin." (diminuendo) marking. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes. The second system continues the melody in the treble staff and includes a piano (p) dynamic marking.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The voice part has a melody that is mostly eighth notes. The lyrics are written below the voice staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff provides a simple accompaniment with quarter notes G2, F2, and E2. The key signature has one sharp (F#), and the time signature is 4/4. The score includes a repeat sign and a final cadence.

# THE MERRY HUNTERS.

## DIE LUSTIGEN JÄGER.

Allegro.  $\text{♩} = 80 \text{ to } 120.$

simil.

3

*f*

Ped.

1. *p*

2. *ff*

3

Ped.

1. *p*

2. *ff*

3

Ped.

crescendo.

*a tempo.*

1. *p*

2. *ff*

Ped.

1511 - 12

# THE LOST CHILD. DAS VERLORENE KIND.

6

Andante. ♩ - 144 to ♩ - 80.  
*espressivo.*

4. *p sostenuto.*

*cpes.* *dimin.*

*cpes.* *FINE.*

*rit.*

# CHILDREN AT PLAY.

## SPIELENDEN KINDER.

Allegretto.  $\text{♩} = 114$   $\text{♩} = 80$ .

5. scherzando.

cres.

a tempo.

cres.

cres.

1511 - 12

## 7

1511-12

# LISTEN THE GUITAR. HÖRE DIE GUITARE.

Allegretto. ♩ - 100 to ♩ - 144.

grazioso.

7. *molto dolce.* *simile.*

*simile.* *Fine.* *cres.* *Ped.*

*molto.*

*dolce.*

1. 2.



# LILY OF THE VALLEY. MAIGLÖCKCHEN

9

Allegro. ♩ - 120 to ♩ - 114.

3.

*Fine.*

Ped. ✱

*stacc.*

*rit.*

Ped. ✱

# SLIDING ALONG. AUF DER SCHLEIFBAHN.

Allegro moderato. ♩ = 108 to ♩ = 144.

The musical score is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The tempo is marked 'Allegro moderato' with a range of 108 to 144 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'Ped.' and a star symbol. The piece concludes with a 'Fine' marking and a 'P' (piano) dynamic. The final system includes a 'rit.' (ritardando) marking and a 'ff' (fortissimo) dynamic. The score is numbered 1511-12 at the bottom.

1511 - 12

Re print from beginning to Flar.

# MIRTH AND FROLICK.

FRÖHLICH UND LUSTIG.

11

Allegro. ♩ 88 to ♩ 120.

10. *p leggiero.*

*Fine.* *simili.*

1. 2. *a tempo.* *p leggiero.*

*Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*

1511 - 12

Repeat from beginning to Fine.

**BOLD RESOLUTION.****KÜHNER ENTSCHLUSS.**

Allegro vivace. ♩ = 100 to ♩ = 138

11. *risoluto*

*cres.*

*cres.*

1511 - 12

This musical score is for a piece titled 'BOLD RESOLUTION. KÜHNER ENTSCHLUSS.' in 3/4 time, marked 'Allegro vivace' with a tempo range of 100 to 138 beats per minute. The score is for a single melodic instrument, likely a piano, and consists of five systems of music. The first system begins with a forte dynamic and a 'risoluto' (determined) character. The second system includes a 'cres.' (crescendo) marking. The third system features a 'p' (piano) dynamic marking. The fourth system includes a 'cres.' marking. The fifth system concludes with a 'cres.' marking. The score is heavily ornamented with fingerings (numbers 1-5) and slurs, indicating a technically demanding piece. The key signature has one flat (B-flat), and the time signature is 3/4. The page number '1511 - 12' is printed at the bottom.

## CITY NOTES.

E. R. Kroeger gave his second monthly pianoforte recital on the 8th ult. at the chapel of the Church of the Messiah, to an enlarged attendance. Mr. Kroeger's programmes are interesting and of high order and tend to the improvement of the church concert takes place on the 12th inst.

The two concerts given by the Chicago Orchestra under the direction of Theodore Thomas were prominent events of the season, but were discouragingly attended.

Miss Agnes Gray, the popular violinist, rendered "Assurata," by Mendelssohn, at home, on Lindell Boulevard, and delighted all present by her playing.

The Morning Choral Society, under the direction of E. R. Kroeger, will give a concert on the 6th inst. On the third Sunday in February, at the Church of the Messiah, the chorists will render two works of Gounod under the direction of Mr. Kroeger, who will also play an organ selection, "Chant of the Cherub."

## MUSIC AND RELIGION.

"Where religion has been exalted among men there music has been among the most honorable hand-maidens. This union of the barbarous and civilized alike, is a reasonable and natural union. It is not a caprice of fashion, or an arbitrary or accidental consequence. The more we know of the real nature and sources of both religion and music, the better we see why they should co-exist and co-operate. Religion is the most earnest interest of mortal life, and music is the most ideal deal of the fine arts. The spiritual ideal of religion lays hold eagerly upon the artistic ideal of music as a fit means for its own incorporation, and the means proves singularly suited for the desire. The basal substance of religion is essentially spiritual, but religion in practical application for the masses of the concrete form, and for this purpose what could be more natural than to utilize such an artistic vehicle as that of the art of tone? Music will certainly not be the rescued the religious, but the religious art until it has justly exhibited its unique aptitude for religious utterance and its unique potency in religious stimulation."

"To recapitulate up to this point. Regarding sacred music as capable of containing a message evidently and powerfully pertinent to the social manifestations of religion, particularly in public worship, we have three ways of controlling the nature of this content or message, three paths always open, earnest and extensive. The more we know of the directions are, briefly, the personality of religious musicians, the style of religious music, and the words chosen for musical setting for religious use. Including the artistic consequence of the setting of the text. I fear entering upon details since the variety of views here represented about the methods of public worship is too great to make any selection appear proper. But the application of these principles is manifest."

Every musician is not fitted to be a religious musician simply because he is an artist. All kinds of music are not suited to be used as sacred music simply because, artistically, they are interesting, or beautiful. Setting words to music, as a matter of good, does not make the compound fit for religious use unless apart from the music they are thus fit, unless the setting makes their fitness more apparent. These are cardinal principles applicable to every phase of Christianity and to every sincere religious system whatsoever. They are axiomatic principles, needing only to be stated to be accepted. And, yet, the history of religious music shows that they have not always been perceived, and certainly always consciously accepted in the execution of action. So long as they are unobserved, religious music will be meaningless and neutral, if not false. It positively injures the religious cause, and for art's sake cannot move the stubborn fact of experience that the finer art is the more potent as its message for good or evil to every participant.

"But there is another equally important side to this matter. We have noted that if music be a language, its content should be consonant with its occasion. We must not only accept the religious message, its actual effectiveness should be diligently cultivated and perfected. Religious music, as we have seen, should be genuinely expressive of something germane to public worship. It should also be powerfully impressive to be really worth while. Spiritual truth is the first of the qualities demanded; spiritual power is the second. It is the first of the qualities secured by magnifying sincerity on the part of one using such music. The second is mainly to be secured by development of skill and by providing favorable circumstances."

## ORGAN VOLUNTARIES.

Who ever stops in church long enough, asks the *London Musical Standard*, to bear the end of the besting organ going when they have heard of good music is thus only half heard, even when it is heard at all. It seems a pity that so many capable organists should, Sunday after Sunday, play so much of the same old, empty news, or rather, bad news, on the desert air of a church which people are quitting with as much haste as is decent under the circumstances. A voluntary, by its very name, is different, can not be heard to advantage by a crowd of people on the move, and who, if not engaged on whispered nothings, are by habit so accustomed to hearing the organ going when they have heard of good music that the last thing in the world they think about is to take any notice of what the organist is playing. I would not think much better of an organist much more respectful to the composer (not to mention the interpreter), if the congregation were to sit still the voluntary is over, regarding it as an integral part of the service, which is virtually is, and which it actually is, as much as the prayers or the sermon, when the organist has an eye to the fitness of the service, and is not too much occupied with the present state of things—more seemly, more reverent, more profitable—if it were "the thing" to sit out the voluntary as a side exit would be much better than one accompanied by a loud "Tostus!" "amen," which is but too often a mere cover for conversation on bonnets, dresses, and subjects which, otherwise, they would not care to say in church, or "churcho." Can not some one who moves in high places, and "sets the fashion" in other respects, set the fashion in this respect, and teach those respect-able people that some of the finer music that is composed is worthy of better treatment than to be used simply to make a noise, for which people would not put the best of their minds if it did not cover up some other thing? Those whom the cap fits may wear it, but it does not fit every congregation, nor does it at all times fit every organist.

An organist may be one of our best people in the congregation who can understand good music, who appreciates his efforts to render that music better than he can make it, and who is not to be feared for them. An organist of our acquaintance met recently with an encouraging proof of this. He was a well-known member of the church, and that people are not always cast before those who turn again and read him who casts them. About three months ago the said organist played Bach's "D minor" and D minor, and the people found that the church, though nearly empty, was not quite empty when he had finished. On reaching home he found a well-known member of the congregation awaiting for him—a member, by the way, whom the organist had not suspected of having any great store of musical knowledge. "Excuse me, Mr. Bach," said the member, "I did not think you could play that piece, telling him what the piece was. 'I thought so,' said the hearer, 'I am very fond of Bach's music, and I should be glad if you would be good enough to play me some more of it.' The organist replied that he was only too pleased to find that any one so thoroughly interested in music as he was, and that he would willingly comply with the request for "some more" of the same sort. From that time the organist in question has had placed in this gentleman's pew every Sunday a list of the voluntaries for the day, and this appreciative hearer, and many members of his family who are present, invariably take the list to the last note of the voluntary, and long enough to say a commendatory word to the organist as he leaves the church. This is encouragement of a sensible sort; and that organist assures us that in the last ten years' experience, he has concluded that life is worth living. A famous divine lecturing to students for the ministry on preaching, told them that the daily sermon in the congregation is the best sermon that one can preach, and that one should preach to that one. We advise organists to find out the most cultivated musician in the congregation to play for him. If church people as a body are so dull and dense as not to care for good voluntary, or so hurried that they will not spare five minutes for that purpose, the organist may generally feel pretty sure to earn his salary. But if he is able to appreciate good music well played, and into whose mind the good thoughts uttered by the organist are so apt to enter, he has concluded a painful thing to reflect upon, that of the hundreds of thousands of church-goers scarcely one in ten thousand either knows or cares two straws about the organ voluntary!"

The Intendant of the Munich Opera House has issued the announcement of an operative price competition in which all German theatres and opera houses can take part. The prize is to be \$1,500. Among the judges are Hans Richter, Levi, Perfall, Schuch and others. The MSS. must be sent to the Intendant by the 1st of March, and the decision is to be announced in 1895. Operas already performed or printed are excluded. The successful opera is to have its first performance

## MAJOR AND MINOR.

John Philip Sousa and his superb concert band filled an engagement at the Academy of Music, Brooklyn, in January, with gratifying success. One of the most taking numbers was the "Alpine Storm," by Charles Kunkel.

Anton Rubinstein, who lately gave three piano recitals in Berlin, has gone to his home in Russia, but, before leaving Germany, he promised to produce his new work, "The Alpine Storm," a "Dramatic Symphonie," which will be given with the Berlin Philharmonic Society at its ninth concert of the season on March 5, under Rubinstein's direction.

A death mask of Richard Wagner, hitherto quite unknown to the public, has been discovered at the noted Wagner Museum at Bayreuth. The mask was in Vienna. Herr Osterlein secured it last autumn during a visit to Venice, the scene of Wagner's last days. The mask was made by Augusto Deventi, one of the most prominent sculptors of Venice, on February 13, 1883.

Robert Franz, the celebrated German song-writer, lately deceased, conscientiously worked out all his songs with his his motto: "Every true lyric poem holds latent within itself its own melody." "I do not make my music to the text," said he.

A commentator adds: "This idea of the poem contained within itself, secreted, its own song, is wonderfully true. It is a mystic, yet a most practical theory; the poem may be of any kind, of any musical affinities, and to dwell in the midst of a possible song, just as a flower dwells in a sphere of air, which is perfumed by its own essence, by its own inner spirit." If this be so, may we not also conceive of a landscape containing within itself its own melody, perhaps its own song, as well? If it be so, then this idea of scenic terms in music, it must lie here: namely, that the musical genius finds music, as he does, sacramentally hidden within nature, so that he might exclaim, even with the holy apostle St. Paul, and with the same humble awe, 'The invisible things of Him are clearly seen, being perceived by the things that are made, and His eternal power and Godhead are understood by the things that are made.'

Beethoven, it is admitted, was the king of musicians; he was no theorizer, he had no hobbies of his own to work out. Music flowed from him spontaneously, and he was not a theorizer, he was a genius; but in reading his life we will find that he did not get his music direct from the clouds, nor did he simply evolve it from his own inner consciousness. He placed himself in the world of the world, he opened his eyes widely, and looked deeply and earnestly into the world in which a good Providence had placed him. He was a man of the world, a man of poetry and all literature, and of religion, which he saw, was a constant source of inspiration to him. He read the Bible, the works of the great writers, he took his sketch book with him and noting their melodies as they flowed in upon him. We find again, that after reading Shakespeare's "Tempest," he was moved to write the Sonata Op. 31, No. 2. The early career of Napoleon inspired him to write the Symphonie Eroica. The Church, too, was to him a source of inspiration. He was a man of every point, but reaching out into eternity; and his later days he entered with enthusiasm and devotion into the service of the Church, and the sublime text of the Church's highest service, and the result was the glorious Mass in C minor.

Three symphonic pieces written by Edvard Grieg, for Björnsdalen, have been brought out with great success. They were played at the first concert of the winter season of the Copenhagen Concert Society.

"L'Art Musical" states that a manuscript of Mozart's has recently been sold for £110. It contains the six sonatas which Mozart composed at the age of six, during his first tour to London in 1763. The story was shown at the Vienna Exhibition in 1882.

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